



The Sozialdemokratische Zeitungspartei swept the polls yesterday. The first round of elections for volume 68 of the McGill Daily carried Ellen McKeough to the editorship of the only daily student paper in the British Commonwealth. Next week, the second round of elections will determine the composition of next year's editorial board. Pollsters predict a second mandate for the Sozialdemokratische Zeitungspartei. Then headed by Daniel Boyer, the SDZ was swept to power last year on a reformist platform, defeating the Maoist coalition government headed by Larry Black.

Constitution:

Initial ratification begins

by Ellen McKeough

Students' Council approved major amendments to the Students' Society Constitution last night. The amendments allow for direct election of three Executive Committee members and less representation on Council by student governors, senators, and club representatives while increasing the number of Faculty reps. Other changes will give Council final authority on matters concerning the Union building and clearly make the Executive Director subordinate to Students' Council and the Executive Committee.

The amendments call for the direct election of the president of the Students' Society and the VPs Internal and External. The VPs Finance and University Affairs will still be elected by Council. The current Constitution (which will be in effect for this year's StudSoc elections)

permits Council to elect all five Executive Committee members. VP-University Affairs Neil Wiener supported the amendment because it will give the president and Executive Committee a higher profile," while allowing McGill students the "democratic right to elect their president." When questioned by Council, Wiener said the amendment did not allow for the direct election of the VPs Finance and University Affairs "for practical reasons." According to Wiener, two Exec members elected by Council can "act as a check in the event that a slate gets elected." Wiener also said it would confuse students if they were confronted with having to "vote for five different positions at the same time."

The composition of Council was changed by the amendments, which limits the number of reps from the student governors and Senators, and three reps from Society-accredited clubs and societies. The current constitution allows for five reps from both of these categories. The changes allow for two reps from faculties which have over 2000 students, instead of one rep for each of these faculties.

The final authority for the Union was given to Council, subject to whatever agreement it may from time to time reach with the University concerning the management of the building. VP Internal Fred McMahon supported the decision because "the Union is the only undergraduate building on cam-

pus and we should run it."

StudSoc President Terry Reed said the amendment was not a major change, but is "simply an institutionalization of the present process." Currently, the Joint Management Committee (JMC) oversees the management of the building, in concurrence with the guidelines set down by Council. Student Affairs Officer Earle Taylor opposed the amendment, saying that the "running of the Student Centre should be done by a smaller group that has some professional input."

The by-law governing the Executive Director, the chief employee of the Students' Society, was amended to make the director more subordinate to the Council and Executive Committee. By-law 1.6.5 requires that the Executive director have the concurrence of the StudSoc president or StudSoc Exec Committee in the "performance of his functions" except in the case of an emergency or when the president is unavailable. The current Exec Director, Ron Lerman, spoke harshly against the amendment, saying that he "could not last in the job like that." Lerman feels the new restrictions will make it impossible for the Exec Director to carry out the routine work. According to Lerman, "the president was not hired to handle the administration."

The amendments must be ratified by a referendum of the Student body and Senate must vote on them before their implementation.

Pub Board:

Amended into oblivion

by Ellen McKeough

Students' Council last night refused to ratify recommendations to set up a Publications Board to oversee the Daily. The recommendations for constitutional changes were drafted by a committee of councillors, Daily reps, a student-at-large, a professional journalist and the editor of the McGill Reporter. The recommendations created a Publications Board to hear student grievances concerning the Daily, to compel the Daily to follow the legal advice of the SudSoc lawyers in the case of legal action, and to have a say in the paper's choice of Editor-in-chief. The clause giving the Board full authority over the Daily's budget, a power now in Council's hands, was defeated.

The financial clause of the committee's recommendations set the minimum level of

subsidy to the Daily at 90% and maximum at 110% of the previous year's subsidy. The proposal also provided for a reserve fund of 10% of the previous year's grant in case the original Daily subsidy proved inadequate.

When the Publications Board recommendation came up for discussion, 18 councillors were present, the minimum number of positive votes needed to approve constitutional change. As soon as VP University Affairs Neil Wiener, a member of the committee that drafted the amendment, introduced a motion of acceptance, StudSoc Treasurer Phil Gertler read a prepared statement saying "I cannot in all good faith support this." Gertler objected because the amendment took financial authority over the Daily budget away from Council, and said he would introduce an alternate amendment.

Wiener immediately introduced a second amendment he had previously prepared proposing that Council retain authority over the amount of the Daily's subsidy. Council would

have to remain within the 90-110% budgetary guidelines however. In introducing his second amendment, Wiener said he had drafted it because he "did not think the first one was going to go through." Gertler seconded Wiener's new amendment.

The second amendment gave the Publications Board the sole and final authority over the budget of the McGill Daily after that budget had been approved by Council.

Wiener's second amendment was not voted on, however, because councillor Gary Kanofsky stated his intention to block passage of the second amendment because it failed to give full financial authority over the Daily budget to the Publications Board. According to Kanofsky, if Council "has the purse strings, the Publications Board would be powerless."

Kanofsky was about to introduce his own amendment when one councillor stated her intention to break the meeting's quorum. Another Council meeting has been called for 6pm

continued on page 8

Editorial

Unacceptable terms

One has to seriously question the usefulness of Students' Council when it becomes evident that those people demand to retain total power at all costs, even if it means the detriment and decay of student organizations at McGill.

Last night, Students' Council made clear that they would amend the Publications Board recommendations, thus rendering this body ineffectual even before its inception.

The recommendations drafted by students, Daily staffers and Council representatives, would put an end to Daily-Council disputes and terminate a decade of Students' Council tampering with the Daily's budgetary and editorial prerogatives.

Daily-Council differences, emerging in the hackneyed annual Daily crisis, are caused by a structural problem — the Council represents the publisher of the Daily, but also is one of the paper's main sources of news. According to the recommendations drafted by the Ad Hoc Committee to investigate Daily-Council relations, both bodies would surrender some of their acquired rights and would accept the Publications Board's arbitration as binding. Council last night expressed opposition to this solution and instead headed toward amendments that would turn the Board into another bureaucratic arm of Council.

The Publications Board must have more than consultative powers. In short, the Board must pass and control the Daily's budget or we will face the same explosive situation that has caused many of the problems in the past — Daily-Council confrontation over budgetary matters.

The structures proposed last night by some councillors are totally unacceptable to the Daily staff. We have no choice but to urge students to defeat such recommendations if and when they are put to referendum. These recommendations will only perpetuate a problem that has to be solved if either body is to retain an iota of credibility and usefulness.

The McGill Daily

Weekend

All those interested in attending the PEN camp de journalisme should contact Jennifer tomorrow. Pillars of the francophone commercial press will be bestowing journalistic skills upon all of us scab journalists.

We'll see who foots the bill when we know how many of you want to attend this great event. Any interested in destroying the supreme twosome of revisionism which perniciously piles its way into our pages should enlist for the exorcism seminar at the camp.

Counselling


Do you need someone to talk to about personal, educational, or vocational problems? If so, call and make an appointment at

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Today

Savoy Society:

Trial at seven, Pinafore eight-thirty,
For Plaintiff fair and Deadeye the dirty,
All leads and all chorus, requested to come,
Tonight in the Union, Room bee-zero-one.

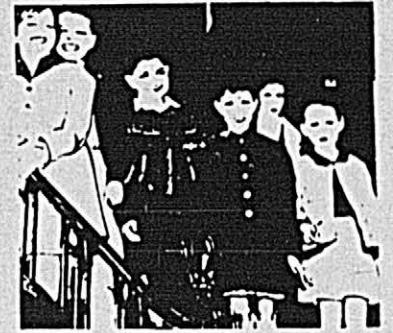
Auditions for "Gallows Humor":

A black comedy by Jack Richardson. Morrice Hall 200, 4:00-5:30. Directed by Mitch Beer. Tel. 849-8960.

Faculty of Music free concerts:
Pollack Concert Hall 8:30 pm: McGill Percussion Ensemble, direction: Pierre Béluse, featuring pianists Bruce Mather, Pierrette LePage, Alcides Lanza. Works by Milhaud, Marlos Nobre, Jan Jarvlepp, Jean-Marc Beauchamp, Vincent Dionne. Recital Room C209 1 pm: Eileen Eby horn, assisted by Dragon Djerkic, Françoise Gélinas, Maureen Frawley. Works by Hovhanness, Brahms.

continued on page 8

An encounter with sephardic students 20 ans après...



Date: March 5

Time: 7:30 pm

Place: Jewish General Hospital
Institute of Psychiatry
4333 Cote St. Catherine Rd.

The film "20 Ans Après" (20 Years Later), will be presented. Jacques Bensimon, producer of the film, will be on hand to answer any and all questions.



HILLEL

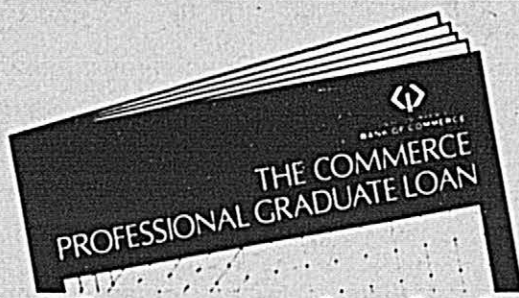
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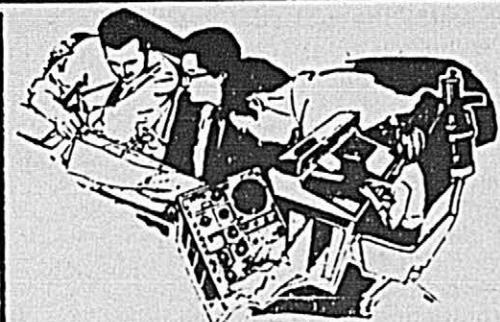
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THE WEEKLY



The Alexander Solzhenitsyn Project:

Bitter and Brilliant

The Alexander Solzhenitsyn Project
Adapted and directed by Alexander
Hausvater
Presented by the Montreal Theatre Lab
at the Théâtre National du Mime, 4459 St.
Laurent
to March 12.
students \$3.50

Mike Geisterfer

The Alexander Solzhenitsyn Project, a chilling account of authoritarian brutality in Communist Russia, opened at the Théâtre National du Mime Tuesday night.

The play's harsh depiction of the struggle of the oppressed in Russian society leaves the viewer stunned. Adapted by director Alexander Hausvater from the writings and speeches of Soviet dissident and exiled writer, Alexander Solzhenitsyn, it portrays in vivid detail the injustices and inconsistencies within the Soviet judicial process.

More importantly, however, the play ultimately criticizes the facade of Western affluence, and the apathy therein. As Solzhenitsyn put it in 1975, "The West has a burning greed for profit that goes beyond all self-control... all conscience."

The play's ten-member cast displayed tremendous versatility, executing role changes smoothly and accurately. Costumes were simple. The men wore conventional prison garb, the women donning midi-skirt and jerkin.

The set consisted of a number of slated stools, which, easily moveable, allowed for diversity in the eleven scenes.

The first three episodes depict the mindless harassment of Volodin (Dustin Wain), who is picked up by the Russian police on groundless charges.

Volodin is swept through a barrage of physical and verbal abuse. He is deprived of sleep, left hungry, and, in one of the more intense scenes, stripped naked, and thereby denied his pride and humanity. He is left whimpering like a child while his adversaries continue their mechanical and senseless interrogation. Their philosophy: "Once a person is arrested, he must be guilty."

In the courtroom scene, prisoners are tried for petty crimes, convicted and sentenced from eight to twenty-five years hard labour. One whose offence was turning his radio off when the speeches of Stalin were aired, receives eight years. He is considered a "socially dangerous element."

Like cattle, the prisoners are herded into a waiting boxcar of the train that will carry them into a desolate wasteland — the Archipelago.

The effective execution of the following episodes pulls the audience into the hellish isolation of the Siberian prison camp.

Charles Cobb must be commended for his excellent portrayal of Shukhov, a humble prisoner who, though wracked by fever and hunger, is instigator of a rare solidarity among the prisoners. He spent 3653 days in the camp.

The temperature stands at minus 27. The prisoners are forced to shed their shirts for inspection; fear haunts their hungry, hollow eyes.

Because he voices his criticism, Ivan Denisovitch is sentenced to the pit, about which is said: "After ten days your health is ruined for the rest of your life."

Episode six, The Stool-pigeon, involves the singling out of one of the prisoners by a member of the High Command. Amid the relative opulence of the commander's quarters, the prisoner is seduced into becoming a spy against his fellow prisoners. This scene was

indeed innovative, with the remaining eight members acting as the conscience of the prisoner in question (Mario Romano). A dramatic betrayal of his captive colleagues ensued. The prisoner, in a broken voice laments, "I have become a cur to live among curs."

Scene seven, adapted from Solzhenitsyn's *The Circle*, depicts the scientific research undertaken by prisoners under direct control of the KGB in 1949. The Institute is the locus of Russia's scientific and technological activity. It is here that the questions surrounding the legitimacy of the Russian state are answered. It also houses the latest in espionage apparatus. One of the prisoners sums up the contradiction of the scientific studies by saying, "they think they do good, but it turns out to be evil."

Episode eight sweeps the audience into Wing 13 of a prominent Russian hospital — Cancer Ward. Underlying the

colour and vibrancy of the Ward is the numbing revelation that the patients are, in fact, human guinea pigs. They are victims of scientific research, a probing into the physical mysteries of the human anatomy.

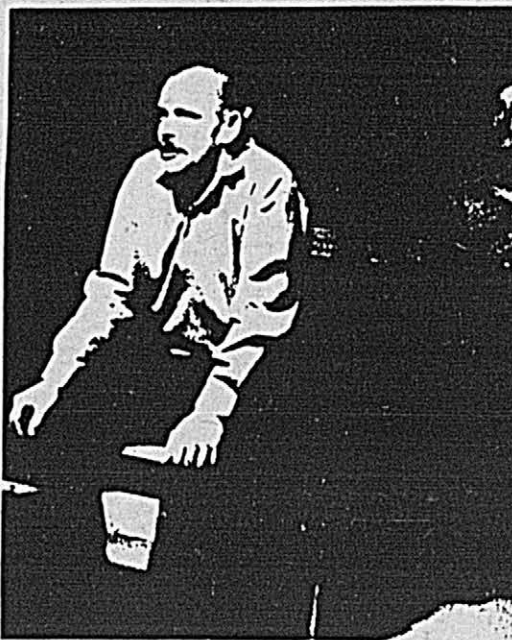
Again the bitter reality emerges. As night falls, the patients cower like frightened animals on the hard pallets, their groans and laboured breathing giving the Ward a vaguely nightmarish air.

Episode eight exemplifies the excellence of *The Project*. On one hand the diversity and depth of human characters is portrayed, while on the other, the emphasis is on order, on science, and on the sterile and mechanical world of the bureaucratized state. It is a tension that emerges consistently throughout the play, weaving a pattern that ultimately remains unresolved.

The last three episodes portray the final struggle of Solzhenitsyn against the system, a struggle that he fails to win. Exiled from his homeland 'Mother Russia', he ends up a broken and alienated man.

Arriving at Kennedy airport in the mid-70s, he becomes a pilgrim, a prophet of truth in a world immersed in commercialism and petty superficiality. Though exiled to a country rich in individual freedom, Solzhenitsyn remains a prisoner. He succumbs to self-imposed isolation, retreating to a small farm in rural Vermont, surrounded by armed body guards and an electric wire fence.

The Alexander Solzhenitsyn Project, directed and adapted by Alexander Hausvater, is indeed a highly revealing and introspective political documentary. Hausvater effectively proves his reputation as a brilliant director. His ability to combine wit and humour with the harsh tragedy of the story gives the play an intense and dynamic flavour.



Studio Art missing at McGill

by Hugo Fay

The wine and cheese party was well underway in a remote corner of campus and the conversation was warming up. McGill, said someone, was essentially a snob-ridden institution with a sour academic bias against creativity...

At the party was a handful of McGill professors. "You know," ventured one, "most of my colleagues look down on you if you spend too much time experimenting in the lab. You're a sort of disgrace to their ivory tower..."

"Right!" interjected another. "It's the same everywhere. I tell you, I once mentioned to a member of my faculty something about there not being a Fine Arts Faculty here, and he looked at me uncomprehendingly and replied: 'But painting doesn't have anything to do with music! What would be the point?'"

It's a perennial complaint among McGill's artists that the university is ill-equipped to exhibit fine art (with the exception of music).

"For a university the size of McGill,"

said Prof. Boyd E. White in an interview, "it's a crime not to have some permanent display area on campus." White teaches print-making and silk-screening in the Education faculty, and he stresses the need at McGill for permanent art facilities outside the faculty.

"Students work hard in the studio," he added, "but the main thing is they have nowhere to go once the building closes down at night or during the weekend. What's more, apart from our annual exhibition there is no gallery here and this is a drastic drawback."

Professor Clifford J. Papke spoke of the isolated nature of art programs in the Faculty of Education: "The problem is our location, stuck up on the sixth floor of the Education building. It's very difficult to maintain contact with the rest of the school."

This faculty provides the only studio art classes at McGill. Some twenty years ago a BA diploma in art was offered in conjunction with the Mont-

real Museum of Fine Arts, but until 1970, when the Faculty of Education moved onto McTavish Street, McGill was for all intents and purposes artless.

Today, the faculty, founded in 1857, can boast about the serious nature of its art program. The students work hard. For every three hours spent in the studio, there are six to ten hours of supplementary homework.

For capacity reasons and because of the type of program the department runs, very few applicants outside the Education faculty (about one per cent of last year's classes) are admitted to the studios. "It's just too time-consuming," said Professor Annie E. Jaques, Chairman of the department, who is adamant about not throwing the doors open to the whole campus.

"You can't expect to take these courses lightly at this level," she added. "You would get a dilettante attitude running through the department. We are interested in the students' artistic

continued on page eight...

McGill Hellenic Association

An Evening of Greek Music is organized by our association on **Friday March 3, at 7:30 pm**, in room 301 of Union Bldg., 3480 McTavish St. The admission is \$1.00. Coffee and cookies will be served. Members and friends of the Hellenic club will perform music.



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Undergraduate	James Terry Anderson Bernard Fried Leslie Anne Stratford

(Elections to be held by each faculty and school society)

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Cy Hamerski
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Jacques Vallancourt
Kimberly Wilmot

(Election to be held by the Arts & Science Undergraduate Society)

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Ken Matziorinis (acclaimed)

Science

Gary Eisen
Guy Kezirian
Ann Mounteer
Nelson Tkatch

(Election to be held by the Arts & Science Undergraduate Society)

NOTE: Nominations for all student representatives to Senate not listed above are extended to 4:30 pm Friday, March 3rd. Please refer to other ads in today's Daily.

The Producers

Chris Pomiecko Gail Heimann

Maggie Gosselin Bruce Stark

Gigi von Rosenberg Ted Mason

Joan Yanofsky Stephen MacDougall

Frank Funaro Marcy Plotnick

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HOUSING

Sublet: Seven and a half flat to sublet May 1 - September 1. Furnished; \$250 per month; 5 minute walk from McGill; cul-de-sac on Lorne Crescent. Call 288-2513.

Female roommate wanted — non-smoker, possibly with vegetarian tendencies, to share furnished 4½. \$85 month, own room. Everything included. Walking distance. 849-1557.

Sublet, 3½ room apartment. \$180 monthly, heat included. 3 minutes from McGill on Lorne Ave. 843-3912.

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Spring special. Room for rent. \$50 month. All expenses included. Must see to appreciate. Call after 5 pm. 3592 Durocher Apt. 5.

Roommate wanted to share 4½ with 2 other students. Cote-des-Neiges and Sherbrooke. March 1. Rent \$120. 932-5053 after 6 pm.

Sublet: Sunny, spacious 4½ near McGill University. \$245 month. Available April 1. Call Roger. 842-6937 or 392-4704.

Girl roommate wanted to share 5½ on Cote-des-Neiges. \$100 everything included. Available immediately. Call 738-8359.

2-bedroom apartment to sublet — May 1 to Sept 30. Possibly furnished. \$185 month plus utilities. Across McLennan Library on McTavish. Call: Tuesday and Thursday only. 849-7137.

PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Hausman: 341-3580.

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Linda-Marie Duguay, please call Michael Merenda. 931-2724.

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ENTERTAINMENT

Prepare for St. Patty's Day at the Alpha Delta Phi Fraternity this Friday March 3. Special drinks and great company. Details Friday in this paper.

Who the hell is Hammer? Who cares? The REAL CANADIAN ROCK & ROLL STARS are coming March 3.

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MISCELLANEOUS

Dainty, sweet and very friendly grey and white cat seeks cosy home with nice people. Call 845-2748.

McGill Annual High School Debating Tournament requires help in billeting out-of-town students, February 10th. Call 392-8909 2-4 pm or Owen Kurtin, 288-9227, evenings.

Travelling to Israel this summer. Looking for someone to share expenses. If interested, call Herbie at 488-3684 or 737-2304.

Laval Law Student wishes to attend Montreal Bar, but must exchange place with McGill Law graduate who wishes to attend Quebec City Bar next year. Please contact Pierre collect (418) 658-3804, (514) 933-7655.

continued on page 11

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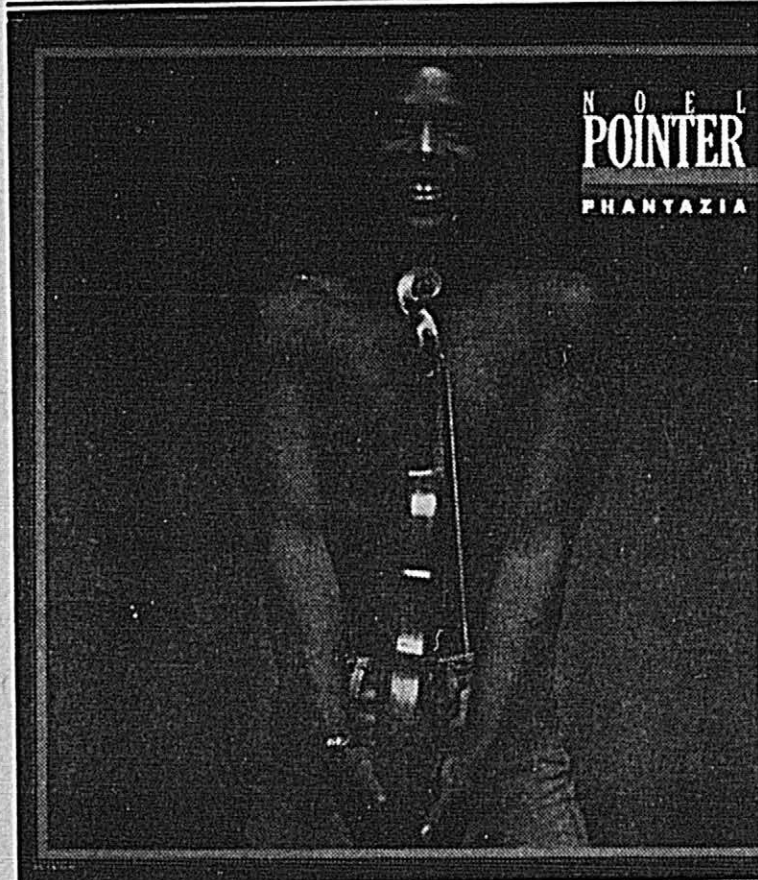
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NOEL
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All That Jazz:

Fine Fiddlin'

by Stephen MacDougall

This is the first of what will hopefully be a weekly series devoted to jazz... Jazz is not the only form of music I'm keen on, nor the main form. But I am terribly fond of music and just happen to have a definite, unshakeable interest in jazz. Some of the more modern, improvisational free jazz tends to alienate me a little, since

most of my listening roots are embedded in rock and roll. Because of this, I lean towards the more melodic forms of jazz—Duke Ellington, that sort of thing (how vague can you get?).

Phantazia-Noel Pointer
(Blue Note Records)

The violin is by no means new to the jazz idiom, and few people seem to realize that it

exists beyond Jean Luc Ponty. It goes back to the New Orleans jazz of the early 1900s, and has seen the likes of such greats as Eddie South, Jerry Goodman, Stephane Grappelli, Papa John Creach, and Sugar Cane Harris. Anyway, Noel Pointer is a relative newcomer to the field, and he certainly shows promise on this, his first album.

The album is beautifully done. Pointer avoids the displays of technical prowess often found with Ponty's stuff and puts out only fine, tasteful lines. The economy and melody of his playing is so very refreshing and beautiful. His violin sings, bounces, pops, wheezes and flows through some of the finest music I've found in a while.

Part of the power in the album comes from Pointer's backup men. Guitarist John Tropea (ex-Deodato), percussionist Ralph MacDonald and gut-string guitarist Earl Klugh all turn in solid work, especially Klugh, whose lines on the ballad "Night Song" and the latinish "Mirabella" are indicative of why, at 23, he's already made a name for himself on the N.Y. jazz scene.

However, the real standout as far as backup men go is bassist Will Lee. His fluid bass lines counter Pointer's violin with uncanny perfection. Steve Gadd also deserves mention for the dreamy flute harmonies with Pointer on "Rainstorm".

Among the highlights of the album are those tunes penned by other artists, including "Livin' for the City", the Stevie Wonder song, the traditional

ballad "Wayfaring Stranger", and (of all things) "Fiddler on the Roof".

"Wayfaring Stranger" offers a slow, soft, flowing violin melody, dripping with bittersweet melancholy. The emotional touch of Pointer's style is clear, as he alternates from a clean singing tone to a full resonant wheeze. "Livin' for the City" boasts a fresh, vibrant, uncluttered arrangement by keyboardist Dave Grusin, the musical arranger for the film *The Goodbye Girl*. Will Lee's popping, funky-good bass gives solid backing to Klugh's delicate rhythms and the flute-like violin of Pointer.

However, it is "Fiddler on the Roof" that is the true highlight of the album. The Grusin arrangement is very strong, and again Will Lee offers a superfine bass line to backup a pulsating underwater-vowel effect that is so good. Pointer's violin teases with light crisp phrases that catch the ear and hold it. One of those cuts that deserves listen after listen after listen...

All in all, the album is tremendous in its appeal—a truly solid, melodic record. Not only for jazz folk, no sir, it's an album that deserves to be heard by everyone. A real treat.

Next week: Django Reinhardt.

Around Town:

The Gary Burton Quartet, at El Casino March 1-4

Sonny Terry and Brownie McGee, at Rising Sun February 28-March 5

Chet Baker, at Rising Sun March 7-12

Sloth Livens Weekend

by Mary Lynn Fiske

Last weekend the usual sloth of the Douglas Hall dining room was replaced by Sloth of a different kind, when the ASUS-sponsored folk concert featuring the Toronto group The Original Sloth Band. This show was the first in which the complete group has played Montreal. (They will be in town again later in March at the Rainbow Bar and Grill).

Now a quintet, the group's principal performers are the original trio consisting of Ken Whiteley, Chris Whiteley, and Tom Evans, with a drummer and string bass player added only a few years ago.

Their repertoire included many old standards such as "On the Sunny Side of the Street", "Cheek to Cheek" (Inspired by Ginger Rogers and Fred Astaire in the 1935 movie *Top Hat*), as well as blues and gospels, and an irresistible kind of jazz, a toe-tickling rhythm coupled

with lyrics of songs such as "Ain't Misbehavin'", "She's Funny that Way" or "Gonna Look Just Like a Monkey When You Get Old."

The interplay between instruments—especially trumpet and clarinet—is outstanding as is the smooth harmony on back-up vocals. The acapella gospel songs (with lead vocal by Ken Whiteley) were particularly fine, and his rendition of "I just want to be horizontal", Saturday's encore, was a masterpiece in smoothness and control.

Sloth is a very energetic group—Ken more often than not in the "throes" of an intense involvement with his mandolin or guitar, while the bass player periodically twirled his bass, and the drummer really came to life on the songs he liked. The group also sings hilarious songs with expressionless faces, a characteristic which gives them a good stage presence. Although Tom showed the cynicism of a well-worn



The Sloth Band: Ken Whiteley, Bill Brians, Tom Evans, Mike Gardiner, and Chris Whiteley.

musician, his dour attitude was happily tempered by the buoyancy of the rest of the group.

The group showed expertise on a variety of instruments, most memorably in one piece which used washboard and spoons, harmonica, triangle and beer bottle drum.

Due to a maladjustment of the sound system, the trumpet was at times quite blaring, and the lyrics indistinguishable. But the sound of the music was

nevertheless good for the most part.

The group has played major folk festivals and been on network television. Records to date are *Whoopie After Midnight* on the Sloth label, and their latest *Hustlin' and Bustlin'* on the Woodshed Label.

The Sloth concerts were the first of this term's shows sponsored by ASUS. The next concert at McGill will feature Mike Seeger and Alice Gerrard.



In The Groove:

Money H

by Ronnie Wigdor
and Harvey Kader

Eddie Money (Columbia)

Who would have thought that the son of a cop could divert his shooting talents to vinyl? Eddie Money, a former New York City policeman's son, is possibly the strangest case to ever enter into the vast world of rockdom. It seems he had always wanted to score musically (as indicated in the song "Wanta Be a Rock'n'-Roll Star") but for reasons unknown didn't until very recently.

Money is in the nouveau rock class—the genre that is quite content to get back to basics instead of flying overhead somewhere in the universe atop a synthesizer. Money, however, does not deliver punk but projects his message through the form of updated rock'n'roll.

Like his music, Money's ideas and lyrics are also fairly simple. Following in everybody's footsteps, his thoughts are of girls and love: "I've got a surprise especially for you, something that both of us have always wanted to do" ("Two Tickets to Paradise") and "Think about it, baby, I'm gonna take you to the top" ("Baby Hold On"). Included in the ten-song set is yet another rendition of the old Smokey Robinson tune "You've Really Got a Hold on Me," a rockier version than the conventional pop interpretations of the past.

Money, who plays keyboards, co-wrote most of the cuts with guitarist Jimmy Lyon. This refreshing new songwriting duo seems destined to take its place alongside Jagger-Richard and John-Taupin.

Completing the band there's Gary Mallaber, of Steve Miller fame, on drums, and Lonnie Turner on bass. The whole world's favourite session musician, Tom Scott, lends a hand

FILM

Society
vs. Self

by Kerrie Harvey

"Suppose they gave a war, and nobody came?" Suppose you raped a beautiful member of the aristocracy... and nobody believed you... even when she became all-too-obviously pregnant? An unusual problem indeed, and one that provides a focal point for the Eric Rohmer film, *The Marquise of O...*

The setting is northern Italy, the time is the Napoleonic War. The characters are the Marquise of O and Count F, and various outraged relatives and friends. The plot involves a moral difficulty that one is highly unlikely to encounter in real-life in the twentieth century, and therein lies both the brilliance, and the problem, in the film.

Rohmer has taken a short story of Heinrich von Kleist and has turned it into a curious crossbreed of stage and cinema, all the while remaining tenaciously loyal to the original story line. This is a remarkable feat on several counts (no pun intended). The traditional narrative film occupies an uncertain position in contemporary cinema; it hangs balanced somewhere between an aesthetic condemnation as "obsolete" and the peculiar social whimsy which dictates that if something manages to become obsolete enough it eventually is regarded as " quaint".

By his insistence in remaining true to every detail of Kleist's story, Rohmer saddles himself with a purely narrative film. Further, the story that he must deal with is based on a conflict which arises out of a set of moral standards that went down the philosophical drain right along with rosewater and glycerin; what to do if you do it before you're married, and all the social condemnation and familial clefts that characterize the mentality that requires intercourse to be expressed as a capitalized "IT".

The reason that Rohmer's film succeeds, in spite of its stereotyped characters and its drawing room-drama plot, is because it focuses on aspects of human behaviour and social struggle that are common to all humanity. Rohmer zeroes in on the very basic problem of how the individual is to reconcile what he or she is, with what society has decreed that they should be. Cinematically, he takes the very clever approach of distance; the camera is really little more than a recording audience, which lends further objectivity to the otherwise overly-romantic plot.

The Serpent's Egg:
Parboiled Bergman

The Serpent's Egg
Written and directed by Ingmar Bergman
Starring Liv Ullmann
and David Carradine
Now playing at Place Ville Marie

by Frank Funaro

Ingmar Bergman occupies such a lofty position in the world of filmmakers that when a movie like *The Serpent's Egg* comes along, the audience can only sit back in puzzlement. The film is set in Germany of the early 1920s, an era marked by a rapidly crumbling economy and the decay of the moral and social institutions which blind a society, and one suspects Bergman was attempting more than a Cabaret-type treatment of the emergence of Nazism and all its implicit evil. Unfortunately the film does not amount to much more.

The chaos of the time is brought to a personal level through the experiences of Abel (David Carradine), an American Jew who is stranded in Berlin with little money after the injury of his brother and partner forces the pair to discontinue their trapeze act. The film opens with Abel's discovery of his brother's suicide. The event triggers a

police investigation which turns up a number of similarly horrible deaths in the vicinity. Abel takes up with his brother's widow, Manuela (Liv Ullmann), a singer in a sleazy cabaret, and the pair offer each other the companionship and support necessary for survival in the increasingly alienating environment.

A boyhood acquaintance of Abel's whom the two encounter is now a doctor doing research of an ambiguous nature on human beings in the clinic next to their apartment. As events unfold it becomes clear that the experiments are not of the sort that wins Nobel Prizes. The good doctor moves from victim to victim, studying the effects of mind-bending drugs on human beings under all types of circumstances. As the film reaches its climax, Abel finally finds himself in a position to confirm all of his worst fears about the doctor. Justice, it seems, has prevailed and the villain has met his deserved end.

David Carradine's portrayal of Abel is adequate, nothing more.

Abel resembles a frightened animal, assaulted by a series of events to which he can react instinctually, but not intellectually. Unfortunately Carradine is not very successful at evoking the desperation one must feel when life appears to be ebbing further away.

Manuela, a less visible character in the movie, is much like Abel, but a bit more naive. The compassion and accessibility of her character are very appealing, yet we see these are the very same qualities which make her vulnerable and lead to her eventual death. Liv Ullmann seems especially suited to this role, and her performance is near perfection.

There is much in this film to suggest that Bergman is dealing with many of the same issues he has dealt with in previous works. There are his standard preoccupations with man's distance from God, the complexity of human relationships and the nagging need to peel away at and comprehend more fully that elusive feature of the human psyche known as the soul.

Perhaps the reason the film does not completely succeed is that Bergman tries too hard. The set is lavish, with great attention given to every detail of the Bergmanstrasse built for the film by its producer, Dino DeLaurentiis. Sven Nykvist's photography is also so stunning that it is too tempting not to deal with the core of the film when its exterior is so beautiful.

Yet, in some ways, *The Serpent's Egg* is an enlightening experience. To witness Bergman's lack of success here improves our perspective of the man's talents and makes one appreciate more the genius he has demonstrated in so many other works.

Paydirt

supplying his saxophone prowess on "You've Really Got a Hold on Me," "Baby Hold On," and "Jealousys".

Watch out for **Eddie Money**, because someday when you least expect it, he's gonna get ya!!! And before you know it, you'll be hooked. **Eddie Money** — no frills, no gimmicks — just great rock'n'roll.

Goddo — Who Cares (Polydor)

Greg Godovitz (hence the group's name) and his gang released their maiden disc last year and immediately blew everybody over with hard, punchy rock; a style that has become synonymous with (power) trios, like **Rush**, **Cream** and **ZZTop**. Well, needless to say, **Who Cares** contains more of the raw **Goddo** sound, but this time there's a new twist. The heavies are still present, — "Cock On," "Sweet Thing", and "Oh Carole" — but on this album the group turns the tables and introduces their slow side. Three commendable mellow cuts ("Tough Times," "You Can Never Go Back Anymore", and "Once Again") grace the album.

Humour on vinyl is usually found only on comedy records, so it's a bit strange (and certainly intriguing) when the same thing is done by a rock band. Aside from good music, **Who Cares** features some warped **Goddo** humour. At the end of the first side a music expert asks, "What do you think of this **Goddo** album so far?" A resounding toilet flush fills the speakers.

Goddo's joking antics may be alright backstage, BUT when in the limelight, they are a serious powerful force who strongly believe in their music. Just ask any one of their fans who helped break attendance records at the El Casino.

film filmfilmfilmfilmfilmfilmfilm

McGILL FILM SOCIETY (3480 McTavish; 392-8934)

Thu, Mar 2: *Singing in the Rain* (1952) d: Stanley Donen. \$75

Fri, Mar 3: *The Marquise of O...* d: Eric Rohmer, L132, \$1.00

SEVILLE FESTIVAL (2155 Ste. Catherine St West; 932-1139) admission \$1.99

Thu, Mar 2: 7:30 *Casablanca* d: Michael Curtiz... 9:30 *Valentino* d: Ken Russell.

Fri, Mar 3: 7:15 *Slapshot*, d: George Roy Hill... 9:30 *Realm of the Senses*, d: Nagisa Oshima... mid *Fantastic Animation Festival*.

Sat, Mar 4: 5:15 *Fantastic Animation Festival*... 7:30 *Everything You've Always Wanted to Know About Sex*, d: Woody Allen... 9:30 *Realm of the Senses*, d: Nagisa Oshima... mid *The Rocky Horror Picture Show*, d: Jim Sharman.

Sun, Mar 5: 3:00 *Gone With the Wind*, d: Victor Fleming...

7:15 *Realm of the Senses*...

9:15 *Roma*, d: Federico Fellini.

Mon, Mar 6: 7:15 *Cabaret*, d: Bob Fosse... 9:30 *Swept Away*; d: Lina Wertmuller.

Tue, Mar 7: 7:15 *Cabaret*, d: Bob Fosse... 9:30 *Swept Away*, d: Lina Wertmuller.

Tue, Mar 7: 7:15 *The Big Sleep*, d: Howard Hawks... 9:30 *Taxi Driver*, d: Martin Scorsese.

Wed, Mar 8: 7:15 *The Great Dictator*, d: Charles Chaplin... 9:45 *What's Up Tiger Lily?* d: Woody Allen.

LE CINEMA PARALLELE (3682 St. Laurent; 843-4725)

Thu, Mar 2: 8:30 *Films of Roland Lethem: Ballad of the Cursed Lovers*, (1967, 11 min); *The Sanguinary Fairy* (1968, 24 min); *The Sufferings of A Wounded Egg* (1969, 24 min); *The Enraged Sex* (1970, 22 min).

Fri, Mar 3: 8:30 *Films of*

Dziga Vertov... 10:30 *Films of Robert Conway, Martin Lavut, Lothar Spree, and John Julliani* ... 12:30 *Films of Roland Lethem*.

Sat, Mar 4: 8:30 *Films of Conway, Lavut, Spree, and Julliani*... 10:30 *Films of Vertov* 12:30 *Films of Robert Nelson*.

Sun, Mar 5: 2:30 *Films of Roland Lethem*... 8:30 *Films of Robert Nelson*.

Mon, Mar 6: 8:30 *Moving Still and Same Difference*, d: Al Wong; *Being*, d: William Farley, and *Merc*, d: Marc Obenhaus.

Tue, Mar 7: 8:30 *A program of eleven short films by Stan Brakhage*.

Wed, Mar 8: 8:30 *Ghosts Before Breakfast*, d: Hans Richter; *L'Etoile de Mar*, d: Man Ray; *Life and Death of 9413, An Hollywood Extra*, d: Florey and Vorkapich; *Fall of the House of Usher*, d: Watson and Weber; *Lot in Sodom*, d: Watson and Weber.

Arts at McGill...

continued from page three

growth and understanding of the principles of teaching art. Approximately 70% of this comes from studio work and 30% of it from psychology classes, studying methods of teaching."

On several occasions over the past few years, McGill's latent artistic talent has been brought into the limelight, and these events are historic for their infrequency.

One such occasion was last year's Redpath Museum exhibition in which the work of eight artists was displayed, six of whom were staff members. Redpath Museum, founded to house one of Canada's most important rock and fossil collections, provided a strangely fitting setting for the fine arts exhibit.

For Dr. George A. Ferguson, Chairman of the Psychology Department, apathy towards the arts is the biggest hurdle. "Students should be able to pursue painting, pottery or sculpture if they want," he said. "Of course, there are a lot of other activities open to them on campus. I've talked a great deal

about this and many students just aren't interested in what's available to them. You can learn so much, for instance, from the Montreal museums and galleries nearby and nobody seems to care."

Boyd White, meanwhile, stressed that "it's very much a question of us educating the rest—the students and the administration."

Most concerned artists at McGill would like to see some sort of gallery here. White rented a room on St. Sulpice next to Stash's restaurant. Studio J, as it is called, opened in the summer of '76 allowing students from the Faculty of Education "who show promise" to exhibit and sell their work.

The gallery was originally intended to be open to the public throughout the week, but because its members left for personal reasons, White finds himself in the unenviable position of defraying the costs of the project alone. He dreams of the day when declining student enrolment and cutbacks in academic programs leave campus buildings empty so he can move in.

Already, as Professor Frederick T. Hedgecock of the Physics Department

pointed out, an abundance of space is theoretically available and if there is a general consensus, then "we should use it." For his own use, Hedgecock rents one of the decrepit "outhouses" behind the Faculty Club as a studio. After a few rudimentary adjustments, he now has a quiet, spacious workshop.

McGill is one of the few major universities in Canada without a public gallery or studio space open to students, and staffed on a voluntary basis. As Papke put it, securing approval for any innovation at an institution the size of McGill is a question of "the wheel squeaking loudest getting greased."

Ferguson regretted there "not being much around here recently" to expose the campus to art exhibitions and added: "I think a permanent gallery on the lines of the open display area on the second floor of Sir George is a good idea, where students and staff simply couldn't help but be aware that art does exist here."

McGill does, however, have a Visual Arts Committee. This little known organization represents the only art

monitoring agency in the university and was established ten years ago to supervise the purchasing and distribution of McGill's private collection. "We're essentially a house-keeping committee," explained its chairman, Prof. Bruce Anderson. "We make sure that paintings are displayed appropriately about campus and restore damaged works."

Operating on a small annual budget from the Senate, the committee's traditional functions rarely enter into the realm of special exhibitions. But Anderson himself also favors the establishment of a permanent gallery and it is rumoured that this topic has been brought up at the committee's monthly meeting.

Whatever action may result from these complaints, the reasons for McGill's apparent creative vacuum are not hard to find. Because the campus has not been exposed to visual art, the student body remains largely ignorant of the need for exhibition facilities. A Catch-22 situation has appeared, but if minority discontent breeds mass awareness, art for art's sake at McGill may have its day.

here, there and anywhere

FILM

ENGLISH DEPARTMENT FILM SCREENINGS (392-8269)

Thu, Mar 2: Drylanders, 9 pm, FDAA.

Thu, Mar 2: Je t'aime, je t'aime. 3 pm, FDAA

Fri, Mar 3: Naked Night. 3 pm, L 132.

CINEMA 5 (5560 Sherbrooke St West; 489-5559)

Thu, Mar 2: 7:00 Family Plot (1976 USA) d: Alfred Hitchcock ... 7:15 The Concert for Bangladesh (1972 USA) d: Saul Swimmer... 9:15 Emerson, Lake and Palmer: Pictures at an Exhibition (1972 GB) d: Nicholas Fergusson... 9:45 The Mattel Affair (1972 It) d: Francesco Rosi

Fri, Mar 3 7:00 Everything You Always Wanted To Know About Sex But Were Afraid To Ask (1972 USA) d: Woody Allen... 7:15 A Boy And His Dog (1974 USA) d: L.Q. Jones ... 9:15 The Godfather (1972 USA) d: Francis Ford Coppola ... 9:45 King of Hearts (1966 Fr / It) d: Philippe de Broca... mid Kentucky Fried Movie (1977 USA) d: John Landis

Sat, Mar 4: 7:00 Death in Venice (1971 It / USA) d: Luchino Visconti... 7:15 Another Man, Another Chance (1977 Fr / USA) d: Claude LeLouch... 9:15 The Godfather-Part 2 (1974 USA)... 9:45 Little Big Man (1970 USA) d: Arthur Penn... 12:00 The Boob Tube (1976 USA) d: Christopher Odín

Sun, Mar 5: 4:00 Swept Away (1974 It) d: Lina Wertmüller... 7:00 Death in Venice ... 7:15 La Grande Bourgeoisie (1975 It) d: Mauro Bolognini... 9:15 Silver Streak (1976) d: Arthur Hiller... 9:45 Another Man, Another Chance

Mon, Mar 6: 7:00 Who Has Seen The Wind (1977 Can) d: Allan King... 7:15 The Little Girl Who Lives Down The Lane (1977 USA) d: Nicolas Gessner

9:15 Alice Doesn't Live Here Anymore (1974 USA) d: Martin Scorsese... 9:45 Bananas (1971 USA) d: Woody Allen.

Tue, Mar 7: 7:00 Who Has Seen The Wind... 7:15 Bananas ... 9:15 The Apprenticeship of Duddy Kravitz (1973 Can) d: Ted Kotcheff... 9:45 Seven Beauties (1975 It) d: Lina Wertmüller

Wed, Mar 8: 7:00 Macbeth (1971 USA) d: Roman Polanski ... 7:15 The Candidate (1972 USA) d: Michael Ritchie... 9:15 The Damned (1969 USA / It / Gr) d: Luchino Visconti... 9:45 Who Has Seen The Wind

MUSIC

RISING SUN (286 Ste Catherine St West; 861-8657)

Feb 28-Mar 5: Sonny Terry and Brownie McGee

EL CASINO (316 Ste Catherine St West)

Mar 1-4: Gary Burton, Steve Swallow. Wed, Thu \$3.50, Fri Sat \$4.50.

YELLOW DOOR COFFEE HOUSE (3625 Aylmer St; 392-4947)

Mar 2-5: Sandy Greenberg

PLACE DES ARTS, Salle Wilfrid-Pelletier

Mar 6 - Andres Segovia. 8:30 pm Tickets \$5,\$6,\$8,\$10,\$12.

THEATRE

MOYSE HALL (Arts Building)

As You Like It, by William Shakespeare, directed by David Savran, presented by the Mc—

Gill Dept. Drama Program. March 7 to 11, 8 pm; matinée 10 Mar, 1 pm; students \$1.50, tickets available at Sadie's (392-8926) and Room 155, the Arts Building (392-5000).

LOYOLA CAMPUS CENTRE (7141 Sherbrooke W)

Landscape, by Harold Pinter, directed by James Fisk, presented by the Shamrock Theatre Company. March 6.

CENTAUR THEATRE (453 St Francois Xavier, Old Montreal; 288-1229)

Feb 21-Mar 12: Toronto, by David Fennario. Tue to Sat 8 pm, Sun 7 pm, matinees Wed 1 pm, Sat 2 pm.

LE THEATRE DU NOUVEAU MONDE (84 Ste Catherine St West; 681-0563)

La Cruche Casse through March 4 Tue to Fri 8 pm Sun 7 pm, Sat 5 and 9 pm.

LE THEATRE DU RIDEAU VERT (4664 St. Denis; 844-1793)

Candida by George Bernard Shaw through March 11.

THEATRE NATIONAL DU MIME (4459 St. Laurent; 526-9847)

The Alexander Solzhenitsyn Project, adapted and directed by Alexander Hausvater, Feb 28 to Mar 12, Tues to Sun 8:30, matinees Thurs March 2, Fri Mar 3, Tues Mar 7 and Thu Mar 9, at 7 pm.

MISCELLANEOUS

ENGLISH DEPARTMENT

Tue, Mar 7: A Poetry Reading by Eli Mandel, 8 pm, Rom A120.

DANCE

PLACE DES ARTS, Salle Wilfrid-Pelletier

Mar 3-5: Les Grands Ballets

Canadiens. 8:30 pm Tickets \$5, \$7.50, \$10, \$12.50. Students \$6.25 except Mar 3 performance.

ART

VISUAL ARTS CENTRE (350 Victoria Ave; 488-9559)

Through March 25: Easter Parade, ceramics and drawings by Paul Mathieu.

OPTICA CENTRE FOR CONTEMPORARY ART (451 St Francois Xavier, 288-2419)

Through March 10: Kelly Morgan, Travaux en Acier.

MONTREAL MUSEUM OF FINE ARTS (3400 avenue du Musée; 285-1600)

Through to March 19: Alfred Stevens, Nineteenth Century Belgium Painter.

Through to March 5: Frantisek Kupka (1871-1957), paintings and drawings including the gouache "Steel Drinks".

MCCORD MUSEUM (690 Sherbrooke St West, 392-4778)

Through to March 6: Mount Royal, Montreal, Photographs and drawings (1556-1977)

Pub Board...

continued from page 1

Tuesday to settle the unfinished business.

After the meeting, Wiener expressed disappointment with the defeat of the original recommendations, but still thinks "the second amendment can work."

Daily Editor Daniel Boyer criticized the councillors for being "ill-prepared for the decisions they must take," and said the level of debate at the meeting was "very low." Boyer rejected Wiener's second proposal because "the Publications Board is to take financial authority away from our prime news source." He concluded that councillors would have to

recognize that unless they are willing to give up their power over the Daily budget, Daily Council battles will never cease.

The student-at-large on the committee that had drafted the original recommendations, Peter Bruck, said the original amendment was a "valid sophisticated set of regulations" that would have achieved a "balance between the Students' Society and the McGill Daily." Bruck strongly recommends to council that it "reconsider the committee's recommendations."

Today...

continued from page 2

Club de midi:

Free practice in French Conversation, at any level, with francophones. Centre de Langue Française, 3438 McTavish, basement. 12-3pm daily.

McGill Film Society:

Tonight, SINGING IN THE RAIN, starring Gene Kelly (who else?). At 7 and 9:30 in FDAA, admission is only 75c.

Radio McGill elections:

Nominations for all executive positions will be accepted today only, between the hours of 9am and 5pm. All prospective candidates are invited to submit their nominations at the station.

McGill Camera Club:

General Meeting of all members today at 12:15 in room 107. All members are urged to attend and elect next year's executive. The procedures for running the darkroom also discussed.

McGill Suicide Club:

Two lectures on the art of Hara-Kiri: "How to commit the Act without making a Mess" and "Legal Aid for Successful Suicides facing Prosecution," by Kojo Katchataksi, MSC. 12 noon in Union garage, doors closed and engines running to provide suitable ambience.

continued on page 11

Vent d'Est

Restaurant VENT D'EST

964 Rachel E.

tel: 524-2100

opening hours:

Tuesday to Friday 11am-3pm

Saturday and Sunday 5pm-10:30pm

Closed all day Monday

by Ioble

Until recently, Montreal's health food restaurants consisted of a none-too-inspiring assortment of basements and pokey cafés, whose salutary cuisine was often rendered less palatable by their seedy atmosphere. With the opening of the Vent D'Est last summer, the situation improved considerably.

The Vent D'Est is neither pokey nor seedy. It is a bright, chic spot on Rachel, just around the corner from Parc Lafontaine. The decor is tasteful and inviting, casual enough for jeans, yet smart enough to complement more stylish attire. The bill of fare is equally flexible, catering to the budget conscious soup-and-roll eater, as well as offering full-course meals. Instead of the usual cheese and tomato concoctions, overspiced Indian dishes and overpriced salads, the Vent D'Est cuisine, (based on traditional Japanese cookery) specializes in delicate natural flavours, unobscured by pungent, sugary sauces and unadulterated with chemical additives, enrichers and "improvers".

While not a strictly vegetarian restaurant, (a wide variety of fish dishes are available) vegetarians can choose from an array of well-prepared herbivorous delicacies, including such hard-to-find treats as "seltan" (a "meaty" wheat-based dish) and "hiziki", (an exquisitely flavourful and highly nutritious type of seaweed). Fish, fruit and vegetables are the freshest obtainable and are served with brown rice or tasty buckwheat noodles. The delicious whole-wheat rolls are baked daily on the premises with fresh ground flour. The tempting desserts are made from simple, unrefined ingredients, sweetened with honey or maple syrup. Beverages include apple juice, tisanes, tea and coffee, as well as a compact but adequate winelist and a good selection of beers, including Pils and Newcastle Brown.

If dining with friends, I recommend ordering Chinese style, i.e., choosing a variety of items for the main course and sharing them. One fish dish is generally sufficient for two or three people and permits a broader sampling of the delicious vegetable and noodle dishes, while also lowering the bill. In this way, \$5 per head can provide an excellent full-course meal. At lunchtime there is a special buffet with unlimited soup (fish chowder or vegetarian "soupe du jour") and rolls, for only \$3.25, or \$4.95 with fish.

Whether you are on a diet or a binge, the Vent D'Est can provide you with a uniquely enjoyable eating experience.

Interested in speaking Hebrew?

a lunchtime Hebrew conversation group at Hillel, 3460 Stanley, Tues., Wed., Fri. 12:15.

Everyone welcome

McGill Hillel and McGill Student Zionists



SPECIAL **ה'ב**
CHABAD HOUSE
LECTURE SERIES

The Jewish Shrink

Judah Landes, Ph.D.,
Clinical Psychologist

A graduate of the University of Rochester and Stanford University, a Phi Beta Kappa and Sigma Xi, an author of numerous books and articles, Dr. Yehuda Landes is a practicing Clinical Psychologist in California with an almost endless list of references.

DATE: MARCH 4

TIME: 8:30 P.M.

PLACE: CHABAD HOUSE, 3429 Peel St.

PUBLIC INVITED \$1.00

FOR INFORMATION 842-6616



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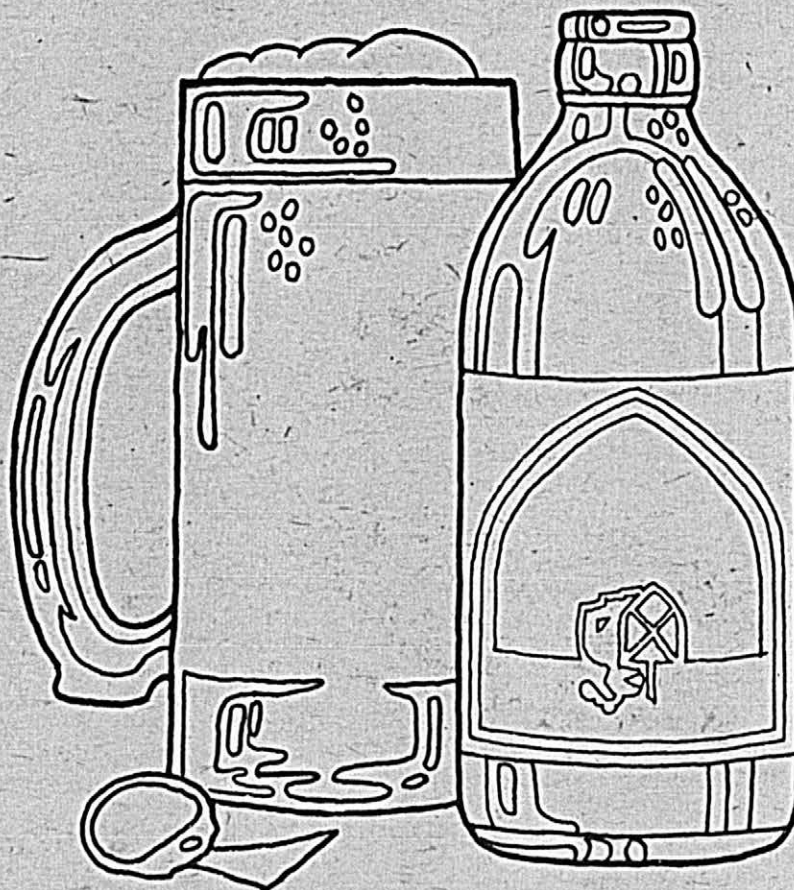
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There are three things wrong with this picture. If you can find them go to the head of the class. For the correct answers, turn this ad upside down.

1. The handle on the mug is upside down.
2. The label on the bottle is upside down.
3. The ringtop is from a can and should be a cap from the bottle.

Swimmers head for nationals

Fourteen swimmers from McGill will compete in this year's CW-CIAU national tournament, to be held in Toronto today through Saturday. All of the McGill swimmers have either met or approached the rigid time standards established as qualification guidelines for the most prestigious collegiate swim meet in Canada.



Harry Zarins

McGill's best hopes for a medal probably lie with Marion Stuart, the CWIAU record holder in the 100 metre breaststroke event. Stuart has spent this past year working under national team coach Tom Johnson, and is looking forward to wrapping up her collegiate career with a victory in Toronto.

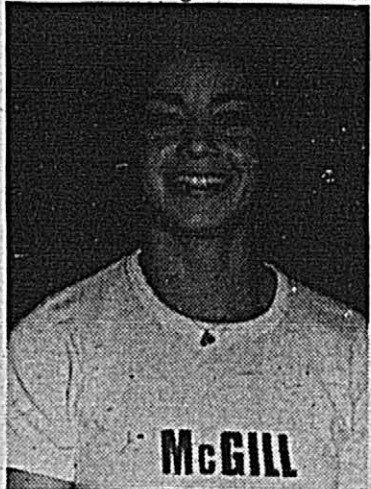
Jim Ducharme and Lester Jackson have the best chances among the men. Ducharme was a finalist in last year's 50 metre freestyle, while Jackson is a butterflyer of some repute.

Among the stronger relay teams from McGill are the

women's 4 x 100m medley relay and men's 4 x 100 m freestyle relay teams. On a team level, both the men and the women will attempt to place as many swimmers as possible in the consolation and final swims, the idea being to accrue as many team points as possible.

McGill's other participants include Peter Smith, Andy Thomas, Bertrand Theriault, Tom Kozelj, Richard Hermes, Lois Moralejo, Martine Baudot, Denise Latrelle, Anne Cooke, Jan Rogers, and Bettl Simonl.

Just how coaches Harry Zarins and Vango Smith choose



Vango Smith

to employ their swimmers will depend upon the consideration of individual versus team accomplishment. The McGill contingent has every intention of improving upon last year's nation rankings, with the goal of team championships in both the men's and women's category in mind.

Galeano scores three as:

Shadows top Conqs 6-4

by Ian Shapiro

The Shadows did what they have been doing all season long, in taking the indoor soccer championship from the Conquistadors by a score of 6-4 last Saturday. However, the way in which both teams reached the finals was quite different from anything seen during the regular season.

Quarterfinal play started on Friday afternoon with Souvlakia '78 eliminating the Panama Reds 3-2 and the Golgi Bodies overcoming Iranian People 2-1 on a goal with just a few seconds left in overtime.

The Conquistadors faced 77th United in the first round and seemingly were into the semis when the score stood at 7-1. But 77th, led by Richard Silver, fought back to 7-5 and almost pulled within one goal when one of their shots hit the crossbar. The missed opportunity shifted the momentum and the Conquistadors blasted 77th for seven unanswered goals to win the game.

In an evening contest, the Shadows eliminated MCSS to reach the semifinals.

On Saturday morning, the Shadows continued their march by beating Souvlakia 4-0. However, the predominantly Greek team put up a good fight, considering that they were playing without one of their better forwards, who had been suspended for referee-irking in the previous round.

The Conquistador-Golgi Bodies semifinal was rather strange. Last year's champs began the game by almost defaulting — only five of their players showed up. Taking the court one man short, they quickly fell behind by a 3-0 halftime score. However, the Phys Ed team showed the benefits of being in good shape and was able to turn the game around for a 5-4 win, placing it in the finals against the undefeated Shadows.

The final game resembled more of a shootout than a soccer game. The scoring began when a Sylvio Petrocelli goal gave the Conquistadors a lead in the first few minutes. Mario Galeano tied it up with a header and the Shadows pulled ahead 2-1 on a Guairaca Nunes

tally. The score was brought back to a tie almost immediately on a shot which bounced off an embarrassed Alberto Costa. Galeano added his second goal for a Shadow lead at the half.

The spree continued after the break with a quick Shadow goal for a 4-2 score. The Conqs battled back with a shot by Dave Cross (4-3), after which Nunes scored his second (5-3), and Bob Titney added to the barrage with a cannonball off the back wall (5-4).

With three minutes left, Nunes, the Brazilian Bomber, iced the Shadows' win by scoring a poised goal from the middle of a goalmouth scramble. Captain Costa was certainly pleased after winning his first trophy and singled out Nunes and the Shadow goalie (sorry, I forgot your name) for their fine play.

It is interesting to note that the game's leading scorer, Galeano with a hat trick, is the McGill Redmen goalie. If Gord Gow, the McGill coach, ever found that out, would we be seeing Nunes in goal next year?

Daily Sports

McGill Spring Invitational:

Epee team places first

The Scarlet Pimpernel

This past Saturday, top collegiate fencing teams clashed at the annual McGill Spring Invitational Tournament. Men's teams from the Université de Montréal, Laval, University of Ottawa, Carleton, College Mill-taire Royale and McGill met in round robin foil and epee competitions. Women from the Université de Montréal, Laval and McGill duelled in an individual foil competition.

When the dust had settled on the fencing pistes at the end of the day, the Laval men's foil team, the McGill men's epee team and a female student from the Université de Montréal were victorious.

Going into the tournament, McGill's fencers were generally optimistic about their chances in view of their impressive victories in foil and epee at the CMR Invitational at St. Jean two weeks before, yet they were conscious that they would be up against a very competitive field. In addition, they expected the armoureders of St. Jean to be particularly anxious to avenge their earlier loss.

The men's foil event was highly competitive. In its first match of the day, the McGill team of Gunnar Ozols, Bachar Chbib, and Jeff Graham suc-

cessfully repelled a strong challenge from the University of Ottawa team by a 5-4 score. In action against Laval, the Quebec City crusaders capitalized on early tactical errors to coast to a 7-2 victory.

This loss set the stage for a real battle for second place between McGill, Montreal and CMR. In a fiercely competitive match against the Montreal team, McGill fencers scored an exciting, come from behind, 5-4 victory. Then, against its archrivals, the swordsmen of St. Jean, McGill held on to win 5-4 and ensure itself of a second place finish.

While the foil team was scrapping its way to a second place finish, the epee team was dominating the competition. In matches against Ottawa, Carleton, Laval, CMR and Montreal, the performance of the McGill team, composed of George Honos, Daniel Treres and Gordon Kubanek, was nothing less than spectacular. The three-some scored easy victories over CMR, Carleton and Montreal by identical 6-3 scores and devastated Laval 7-2 and Ottawa 8-1.

As the McGill women's team was in Hamilton for the collegiate national championships, the women's competition was waged on an individual basis. Representing McGill were two recent additions to the inter-collegiate team, Kathy Avery

and Leslie Lund, recent graduates of the instructional program. What they lacked in experience, they made up for with enthusiasm. Both girls demonstrated bright fencing futures in the competition won by Suzanne Bernier of the Université de Montréal.

PARRIES AND RIPOSTES:

The coaching staff of Bruno Cienciala and Pedro Yoselovitz naturally was pleased by the strong showing. They are even more pleased in that most team members will be returning to McGill next year.

The club would like to thank tournament director coach Cienciala, fencing advisor J.C. Lanthier and the entire athletics department staff for their excellent organization of the tournament. More than one rival fencer was heard to remark that he was impressed by how smoothly things went.

Lacrosse

There will be an organizational meeting of the McGill Lacrosse Club today at 5pm in room 302 of the Union Building. All welcome. Those who are not able to attend should contact Marsh at 931-3391.

Team standings

	Men's Foil		Men's Epee	
	W	L	W	L
McGill	5	0	3	1
Montreal	4	1	2	2
Carleton	3	2	—	—
Ottawa	2	3	—	—
Laval	1	4	4	0
CMR	0	5	1	3

QUAA HOCKEY PLAYOFFS

Last night's game:

Trois Rivières 6 Concordia 4
Trois Rivières leads best of five final 1-0

Upcoming games:

Trois Rivières at Concordia Fri. 8 pm
Trois Rivières at Concordia Sat. 2 pm

McGILL HILLEL STUDENTS SOCIETY

Nominations are hereby called for the following positions on the Hillel Executive for the school year 1978-79.

President
1st Vice President
2nd Vice President
Secretary
Treasurer
Members-at-large [2]

All nomination forms must be countersigned by the candidate and must contain the following statement:

We, the undersigned members, nominate _____ for the position of _____ of Hillel for 1978-79."

All nominations must be signed by twenty Hillel members.

Candidates must submit nominations to the Hillel office, 3460 Stanley St., 2nd floor by 4:00 pm on Friday, March 10th, 1978.
Info: 845-9171



Good luck Ellen!

STUDENTS' SOCIETY Extension of Nominations

FOR THE FOLLOWING POSITIONS:

SENATE REPS

ELIGIBLE TO RUN & VOTE

Dentistry	— students in dentistry
Education	— students in education
Engineering	— students in engineering including School of Architecture
Grad. Studies [professional]	— students pursuing professional degrees in Grad. Studies may run and all students in Grad. Studies may vote.
Law	— students in Law
Management	— students in Management
Medicine	— students in Medicine, including School of Nursing and Physical & Occupational Therapy
Music	— students in Music
Religious Studies	— students in Religious Studies

Nominations must be signed by at least 25 members of the particular constituency (or 25%, whichever is less), who are McGill students, together with I.D. number, faculty and year, and also signed by the candidate with his/her I.D. number, faculty, year, address and phone number.

Nominations forms should be submitted to Ms. Denise Despres, Secretary, in the Students' Society General Office (Union 105), NO LATER THAN 4:30 pm, FRIDAY, MARCH 3rd.

Today...

continued from page 8

Anthropology Students Association presents:

The film: "Aspects of Land Tenure in Chile." From 12:30 to 1:15 pm, in Leacock 720. Anyone interested about Chile and problems of land tenure in Latin America should come. MBSU-Greenpeace Lunchtime Film Series:

Today at about 12:15 and again at about 1:00 "Temples of Time" (43 min.), a film of mountains and mountain wildlife, will be shown in the Stewart Biology Building, room S 1 / 3. Admission free: everyone welcome.

Community McGill:

Needs volunteers to visit the elderly as well as to organize group games and projects. For more info visit the Community McGill office, room 408 in the Union, or telephone 392-8937.

English Literature Association: There will be an important departmental assembly today at 4 pm in the eighth floor Leacock Council Room. All members are urged to pick up the information sheets on the new proposed Honours program in the ELA office as soon as possible.

McGill Outing Club:

Snowshoe-winter camping trip to the Adirondacks this weekend. Interested? Here is your chance, beginners. Call Tom: days, 870-4718; nights, 488-4206.

Old McGill '78:

There will be a meeting of the Yearbook staff tonight at 7:30 in B-18 in the Student Union.

Classified...

continued from page 5

LOST

Large brown envelope containing cards in E475 on Thursday Feb. 23. If found, please call Chuck at 843-6634 or 392-8942.

Schoolbag taken from Redpath Library Feb. 24. Please return contents, important only to me, to Sadie's in the Union (glasses, gloves...).

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Representatives from the School of Business will be on Campus and would be happy to meet with students of any Faculty interested in the Queen's MBA Program.

DATE: Tuesday, March 7

TIME: 1:00 p.m. - 4:00 p.m.

PLACE: Room 303
Student Placement Office
762 Sherbrooke St. West



Thurs. Mar. 2

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Fri. Mar. 3

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LONDON Saturday night from Mirabel to London (Gatwick)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	43 days	57 days	71 days		
April 22	May 07	May 14	May 21	June 04	June 18	—	Mar. 08	\$299
April 29	May 14	May 21	May 28	June 11	June 25	—	Mar. 15	\$299
May 06	May 21	May 28	June 04	June 18	July 02	—	Mar. 22	\$319
May 13	May 28	June 04	June 11	June 25	July 09	—	Mar. 29	\$319
May 20	June 04	June 11	June 18	July 02	July 16	—	Apr. 05	\$339
May 27	June 11	June 18	June 25	July 09	July 23	—	Apr. 12	\$339
June 03	June 18	June 25	July 02	July 16	July 30	—	Apr. 19	\$349
June 10	June 25	July 02	July 09	July 23	Aug. 06	—	Apr. 26	\$369
June 17	July 02	July 09	July 16	July 30	Aug. 13	—	May 03	\$379
June 24	July 09	July 16	July 23	Aug. 06	Aug. 20	—	May 10	\$399
July 01	July 16	July 23	July 30	Aug. 13	Aug. 27	—	May 17	\$419
July 08	July 23	July 30	Aug. 06	Aug. 20	Sept. 03	—	May 24	\$419
July 15	July 30	Aug. 06	Aug. 13	Aug. 27	Sept. 10	—	May 31	\$419
July 22	Aug. 06	Aug. 13	Aug. 20	Sept. 03	Sept. 17	—	June 07	\$419
July 29	Aug. 13	Aug. 20	Aug. 27	—	—	—	June 14	\$419
Aug. 05	—	—	—	Sept. 10	Sept. 24	—	June 14	\$419
Aug. 12	Aug. 20	Aug. 27	Sept. 03	Sept. 17	Oct. 01	—	June 21	\$379
Aug. 19	Aug. 27	Sept. 03	Sept. 10	Sept. 24	Oct. 08	—	June 28	\$379
Aug. 26	Sept. 03	Sept. 10	Sept. 17	Oct. 01	Oct. 15	—	July 05	\$349
Sept. 02	Sept. 10	Sept. 17	Sept. 24	Oct. 08	Oct. 22	—	July 12	\$349
Sept. 09	Sept. 17	Sept. 24	Oct. 01	Oct. 15	Oct. 29	—	July 19	\$329
Sept. 16	Sept. 24	Oct. 01	Oct. 08	Oct. 22	Nov. 05	—	July 26	\$329
Sept. 23	Oct. 01	Oct. 08	Oct. 15	Oct. 29	—	—	Aug. 02	\$329
Sept. 30	Oct. 08	Oct. 15	Oct. 22	Nov. 05	—	—	Aug. 09	\$329
Oct. 07	Oct. 15	Oct. 22	Oct. 29	—	—	—	Aug. 16	\$319
Oct. 14	Oct. 22	Oct. 29	Nov. 05	—	—	—	Aug. 23	\$299
Oct. 21	Oct. 29	Nov. 05	—	—	—	—	Aug. 30	\$299
	Nov. 05	—	—	—	—	—	Sept. 06	\$299

ATHENS Tuesday night from Mirabel to Athens (Central)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	36 days	43 days	57 days		
May 16	May 31	June 07	June 14	June 21	June 28	July 12	Apr. 01	\$499
May 23	June 07	June 14	June 21	June 28	July 05	July 19	Apr. 08	\$499
May 30	June 14	June 21	June 28	July 05	July 12	July 26	Apr. 15	\$499
June 06	June 21	June 28	July 05	July 12	July 19	Aug. 02	Apr. 22	\$499
June 13	June 28	July 05	July 12	July 19	July 26	Aug. 09	Apr. 29	\$499
June 20	July 05	July 12	July 19	July 26	Aug. 02	Aug. 16	May 06	\$549
June 27	July 12	July 19	July 26	Aug. 02	Aug. 09	Aug. 23	May 13	\$549
July 04	July 19	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 30	May 20	\$549
July 11	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Sept. 06	May 27	\$549
July 18	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 13	June 03	\$549
July 25	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 20	June 10	\$549
Aug. 01	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 13	Sept. 27	June 17	\$549
Aug. 08	Aug. 23	Aug. 30	Sept. 06	—	—	—	—	\$549
Aug. 08	—	—	—	Sept. 13	Sept. 20	Oct. 04	June 24	\$549
Aug. 15	Aug. 30	Sept. 06	—	—	—	—	July 01	\$549
Aug. 15	—	—	Sept. 13	Sept. 20	Sept. 27	Oct. 11	July 01	\$549
Aug. 22	Sept. 06	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 18	July 08	\$549
Aug. 29	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 25	July 15	\$549
Sept. 05	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Nov. 01	July 22	\$499
Sept. 12	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 08	July 29	\$499
Sept. 19	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 01	—	Aug. 05	\$499
Sept. 26	Oct. 11	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	Aug. 12	\$499
Oct. 03	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	—	Aug. 19	\$469
Oct. 10	Oct. 25	Nov. 01	Nov. 08	—	—	—	Aug. 26	\$469
Oct. 17	Nov. 01	Nov. 08	—	—	—	—	Sept. 02	\$469

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July: 3-6-8-12-16-17-21-24-26-30

August: 2-4-8-11-13-17-20-22-26-29-31

September: 4

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